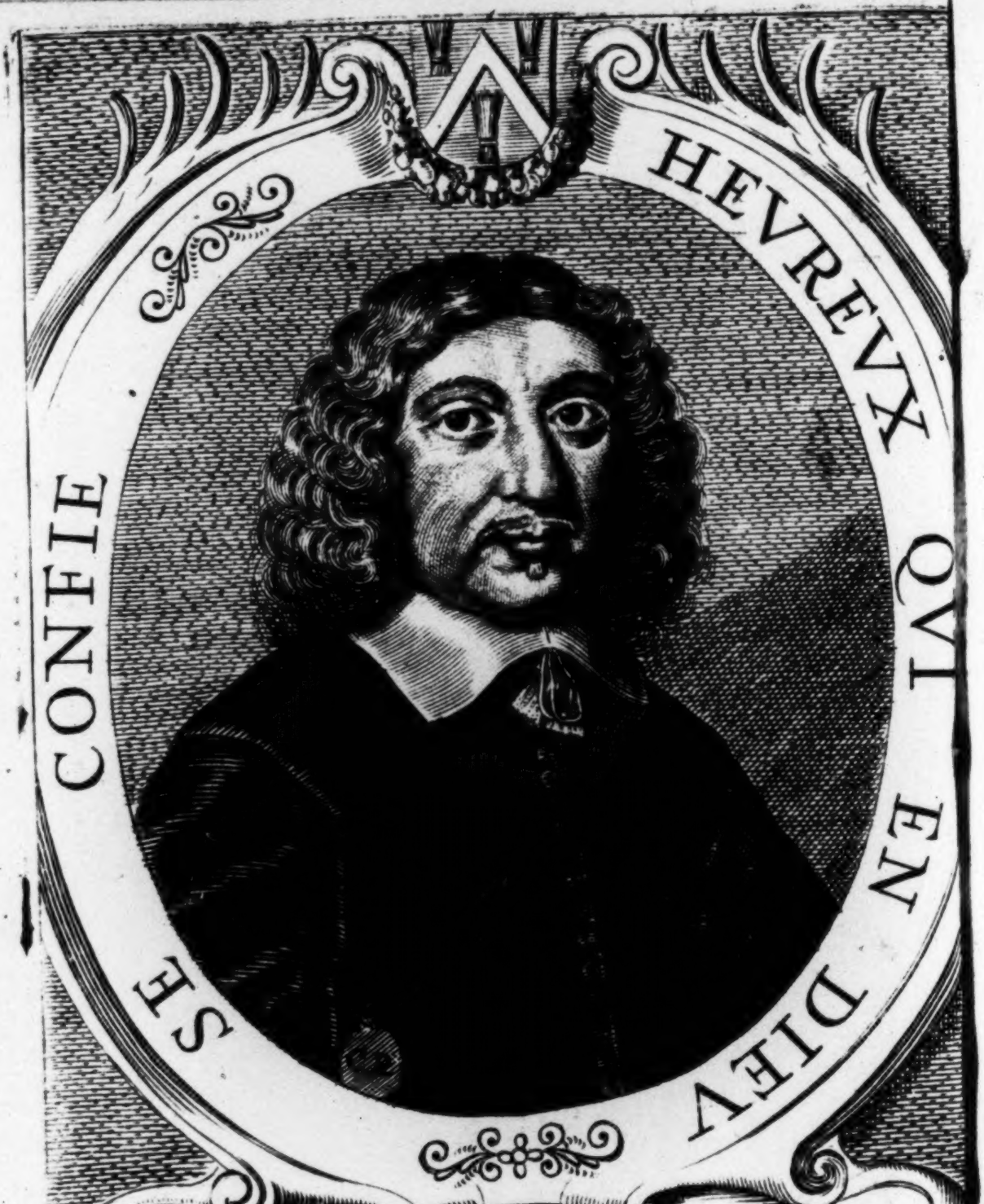
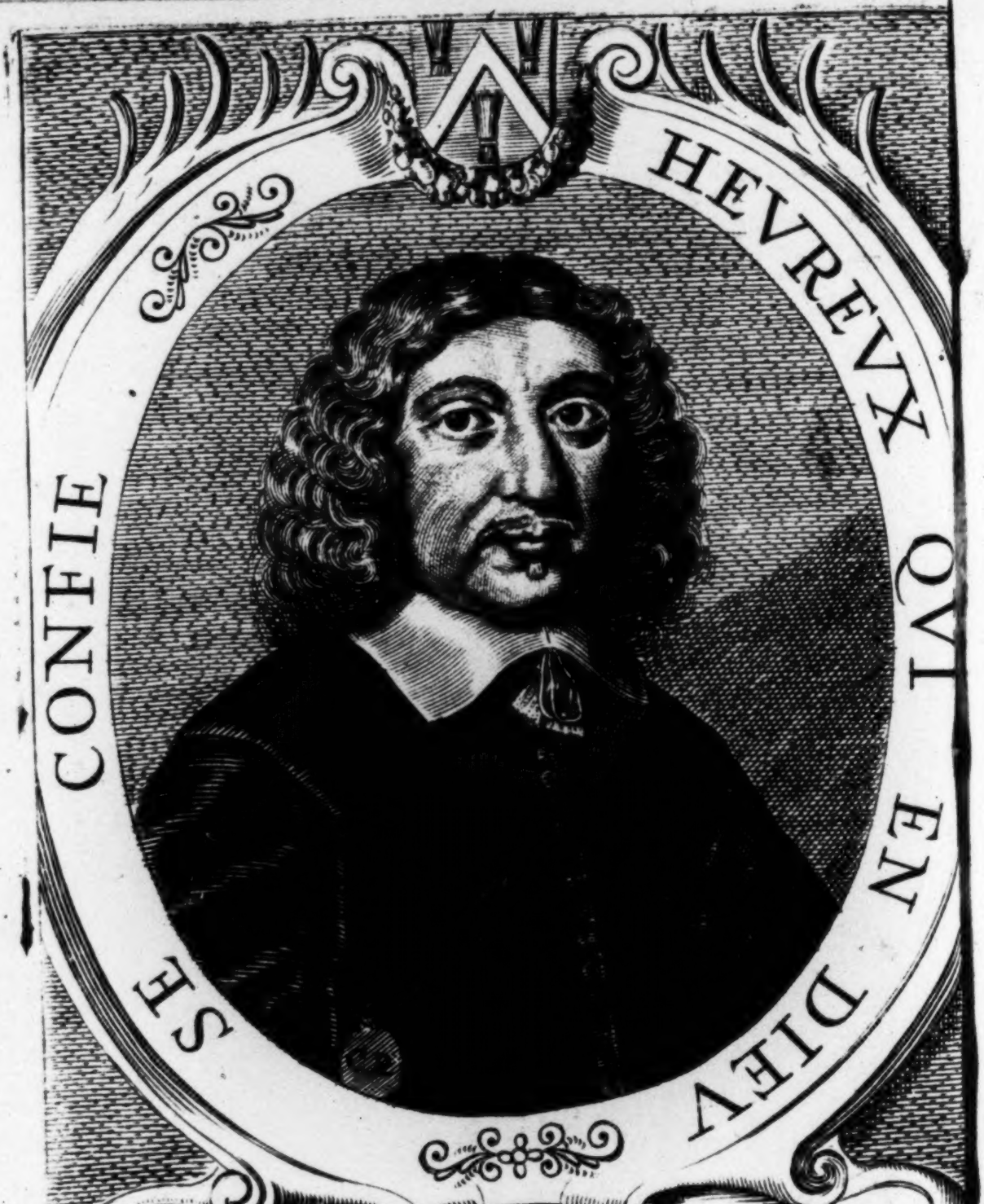


D. Balthazar Gerberius,
Eques Auratus. b. d.
Aº. 1653



D. Balthazar Gerberius,
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Aº. 1653

A Brief
DISCOURSE
Concerning the
Three chief Principles
OF
Magnificent Building.

VIZ. *Solidity*, *Conveniency*, and *Ornament*.

By Sr *Balthazar Gerbier D'ouvilly* Knight.

LONDON,
Printed in the Year 1662.

TO THE

KINGS

MOST

Excellent Majesty.

May it please your Sacred Majesty:

MY place of Master of the Ceremonies (which the King

your Royal Father of bleſſed memory, confirmed unto me during my life, by the Great Seale of *England*,) is to introduce Forreign Princes or their publick Repreſentatives to your Sacred Preſence. And in regard the Place of Surveyor Generall was

was alſo intended to me (after late *Inigo Jones*) I doe make bold to introduce the three Capitall Principles of good Building to your Sacred Majeſty, who hath ſeen moreſtately Palaces and Buildings, than all your Anceſtors, and may be a Pattern to all

future Posterity, by Building of your own Palace worthy your Self, and placeing it as the *Italians* for their health, delight, and conviency (as well as Solidity and Ornament,) *La Matina alli Monti, la Sera alli Fonti*, according to which the main body of your

your Royal Palace may be ſet on the ſide of Saints *James*'s Park, and the Gardens along the River.

If the Book affoards any thing worthy your Sacred Majeſties further ſatisfaction, I have obtained my end, and done the Du-

The Epiſtle, &c.

ty intended by

Your Sacred Majeſties

Moſt humble, moſt obedient, moſt

Loyal Subject and moſt zealous

Servant Balthazar Gerbier

D'ouvilly Knight.

TO

TO THE

LORDS AND COMMONS

Assembled in

PARLIAMENT.

May it please your Honours:

IT being lately reported that your Honours have deliberated to have the Streets

Streets made clean, to enlarge ſome of them, and to Build a Sumptuous Gate at Temple-Barr. I thought it my Duty to Preſent this ſmall Diſcourſe of the three Principles of good Building, and withall a Printed Paper concerning the Cleaning of the Streets, the Levelling the Valley at Fleet-Bridge, with Fleet-Street and Cheapſide,

Dedicatory.

Cheapſide, add the make-ing of a Sumptuous Gate at Temple-Barr, whereof a Draught hath been pre-ſented to his Sacred Ma-jeſty, and is ready alſo to be produced to your Ho-nours upon Command, with all the Devotion of

Your Honours

Moſt humble and moſt

obedient Servant

B. Gerbier Douvilly Knight.

A Brief Discourse, concerning the three chief Principles of Magnificent Building, *viz. Solidity*, *Convenience*, and *Ornament*.

WHereas Building is much minded in these times, I thought fit to publish some Principles thereon, which may stand the lovers of it

it inſtead. Yet without ſpending time and Paper to Note how a Point, Line, Angle, Demi-circle, Cube, Plint, Baze, Pedeſtal, Colombe, Head, Architrave, Frize, Cornice, or Frontiſpiece muſt be made, and what Dimenſions all thoſe ſeveral parts (a Point excepted) muſt have, ſince all Maſter-Workmen ought to remember (as Schollars their Grammer, and Arithmaticians their Table) how every Particle muſt have its juſt proportion; and that the height of Windowes and Doores muſt be double their breadth; and alſo to be carefull to maintain the due eſteem of their Art, ſince its Dimenſions and Rules came directly from Heaven, when the great Architect and Surveyor of Heaven and Earth, preſcribed the Rules and particular Orders for the Building

Building of a floating-Pallace, (*Noahs* Ark) and the glorious matchleſſe Temple of *Salamon*, the perfect Houſe of Prayer.

And therefore ſuch Precedents may ſerve to convince thoſe who ſay, That a wiſe-man never ought to put his finger into Morter, ſince there is a neceſſity for Building, eſpecially among Nations who do not, or cannot live in Caves and hollow Trees, or as the Wilde *Indians*, who have no other Roofs but of Palmito-Leaves, nor Wainſcot, but Bambouſes, as they call the Poles to which they tye a Woollen Hammac to lye in.

There are three Capital Points to be obſerved by men, who intend to Build well:

VIZ, { *Solidity.* *Conveniency.* *Ornament.*

Thoſe

Thoſe who have Marſhald the Orders of Colombs (to make good the firſt Point) have Ranged the Toſcan to be the Supporter of a Building, but ſuch an Atlas muſt ſtand on a firm Ground, not as ill Builders place Colombs (either of Brick or Stone) like things Patcht or glewed againſt a Wall, and for the moſt part againſt the ſecond Story of a Building, (contrary to the very *Gothiſh* Cuſtome, who at leaſt did begin their Buttriſes from the Ground) as if their intent were, that the weight of the Colombs ſhould draw down the Wall, on the heads of thoſe that paſſe by.

Such Builders confound the firſt and eſſential point of Building, (to wit, *Solidity*, with *Ornament* and *Conveniency*)

They will make a ſhew of ſome thing, but miſſe thereby (as ill Bow-

Bow-men) the Mark: They may perchance have heard of rare Buildings, nay, ſeen the Books of the *Italian* Architects, have the Traditions of *Vignola* in their Pockets, and have heard Lectures on the Art of Architecture, which have laid before them the moſt neceſſary Rules, as alſo the Origine of the ſeveral Orders of Colombs, and Diſcourſes made thereon; that the *Toſcan* is as the *Hercules*, ſo of the *Jonic* and *Corinthian*; the firſt of the two to Reſemble the Dreſſing of the Daughters of *Jonio*, who had Twiſts of Hair on both ſides of their Cheeks. The *Corinthian* Heads to repreſent a Basket with Acante Leaves, and the Guttered Colombs, the Pleats of Daughter and Womens Cloaths.

That the *Grecians* (in remembrance of their Victories) did

Range the Colombs in their Buildings, to represent the number of Slaves which they had taken, the Grains, Beads, Drops, Pendants, Garlands, Enterlaced-Knots, Fruitage, and an infinite number of Ornaments, which are put on the Frize, to signifie the Spoiles which the Victors had brought away from their Enemies; and to preserve the Memory thereof, did place them on their Buildings, that they might also serve for a true History.

But none of such Ornaments were ever impediments to the strength or convenience of a Building, for they were so handsomly and well contrived, as once the Dutchesse of *Cheiveruse* (a French Lady) said of the English Females, that they had a singular grace to set their Ornaments right and handsomly.

The

The *Barbarians* and naked *Tapoyers, Caripowis, Alibis,* (and ſeveral *Charibdiens)* do place Pendants in their Noſtrils, which are proper for the Eares; and theſe hinder not the uſe of the Lips, which ought to be obſerved by all Builders.

And as for the inſide of Fabricks, Builders ſhould in the firſt place ſet the Doores, Chimnies, and Windows, as may be moſt convenient for uſe.

Builders ought to be not onely experimented in Houſe-keeping, but alſo good Naturaliſts, to know (before they ſpend time and Materials) the required Property to every part of a Building. A Doore to be ſo ſet as it may not convey the Wind toward the Chimney or Bedſtead, though opened never ſo little.

The Windows to be ſo placed,

as that the Fire made in the Chimney, may not attract the Aire and Moysture, and so prove the unwholesomest part of the Room for those that are near the Fire; Which was the main reason why the great *Isabella Infanta* of *Spain* (King *Philip* the Seconds Daughter, who Governed the Provinces of *Brabant*, *Flanders*, *Arthois*, and *Haynault*, during her many years Residence at *Bruxells*,) being prepossessed with a prejudice, never approached a Fire to warm her self, till at last being through wet (going a Procession in a great Rain, and by a Visit made by *Mary* of *Medicis*, Queen Mother to *Lewis* 13th, just as she returned to her Pallace) had no time to Shift her, she was constrained to approach the Fire to dry her self, and few dayes after she fell sick and dyed upon it: which

Relation

Relation being very true, and happening in the time that I refided for the King of bleſſed memory in that Court, I thought fit to mention, to perſwade all Noble (and curious Builders, to place their Doors, Windows, and Chimnies in their proper places.

And though it be not my deſign in this ſmall Diſcourſe to Treate of Dimenſions (which are fit for a Primar to Apprentices,) Yet I cannot deſiſt (by reaſon of the Weſt-*Indian* Herican-like-windes which happened *February* laſt, to perſwade all Builders to forbear the Building any more thoſe exorbitant Chimney-Shafts, which when they fall, break both Roofs and Sealings of Roomes, and kill good People in their Beds: ſince a Chimney ſome two Foote higher than the Ridges of the Roof of a Building, (which is not o-

vertopt by a Church or Steeple, or some other eminency,) is as good a conveyance for the smoak, as any of a greater height. Neither are those high Shafts of Chimnies real Ornaments to a Building, much lesse to the Pallace of a Soveraign: nor do the *Germane* Travellers of this Age any more fill (as formerly) their Table-Books with the number of them, as they were very carefull to note the Names of their Hoarts, where the best Wine was, and when they tasted that called *Lagrima-Christi*, they moaned and askt why he did not weep in their Countrey. Its true, that the least addicted to Bibbing, did put in their Stam-books the Dimentions of the *Phanteon* and of the *Amphitheaters*; as also of *Caprazola*, *Tescati*, and such Magnificent Structures above Ground in *Italy*, and under Ground

Ground *La Pessina Admirabile, La Grota de la Sibila Cumana, Bagni de Cicerone, cente Camere, e le Sepulture de le nobili Antichi.* But they are now taught by *Tutors* to observe the Inside of Men, and Buildings. And as the best Ornaments of a Face appears at first sight by the Eyes, Mouth, and Nose; so doth the best qualities of a perfect Building, by Windowes, and Doores well placed, as also by a large, magnificent, commodious, and well-set Staircase.

Noble, manificent, and commodious Staircases, must in the first place participate of a Nobleman's manner of Pace and Attendance.

There is no man of sound Limbs (and that hath a gallant Gate) but lifts his Toes at least four Inches, when he goeth an ordinary easie

Pace; so that if two steps (each four Inches high) be eighteen Inches broad, or deep, which makes six and thirty Inches the two (the just measure of a mans two steps,) they may be ascended from the first Floor, to the higher Story, as if a man walked on a level ground.

2. Those Staires ought to be so long, that the Attendants on each side the Noble Person, Prince or Soveraign, may not be streightned for roome.

Such were the Monarchlike Staires of the Pallace of *Darius* and *Cyrus* the Great, at *Chelminor* in *Persia* near *Saras*, the Metropolitan between *Ormus* and *Espahan*. I do speak indeed of a Pallace without comparison to any other, the Walls of Circumvallation of that Pallace, being four and twenty foote thick, and the Staires (as

yet

yet in eſſe) are fourty foot long, in number an hundred and eight, of Circular Form, and of ſo eaſie an Acceſſe, as that Travellers do aſcend them on Horſe-back.

King *James* of bleſſed memory could not have been ſo much in danger of an Onſet in a Paire of Staires, large enough for a Noble Retinue to his Perſon, as he was in a narrow Pair, which Hiſtory mentions.

Neither had *William* Prince of *Orange* been ſo eaſily Shot at *Delff* in *Holland*, deſcending a narrow Pair of Stairs.

3. A Noble Paire of Staires ſhould have a Cupelo, and no Windowes on the ſides, which for the moſt part ſerve but for Rude and Unadviſed Men to break.

In ſome Pallaces and Noble-

Mens

Mens Houſes, *Too many Staires and back-Doores* (as the old *Engliſh* Proverb:) *makes Thieves and Whores.* And the ſetting the Front of a Building towards the North-Weſt, and a Pallace, like Cardinal *Wolſeyes* ill-placed one (now called *Whitehall*) on a low ground by the River ſide) makes work for Phyſitians, Apothecaries, Surgeons, Coffin and Grave-makers.

But as for a Seate on Mooriſh Grounds (except the Builders obſerve the practice of thoſe of *Venice* (in *Italy*) and *Amſterdam* (in *Holland*) who beſtow more Timber of Oake in the Foundation of one, than in the Building of ſix Houſes, in effect 'tis to Build perpetually, leaving to their Poſterity to prop and redreſſe their ill grounded Buildings; and they may well be rankt with the Duke of

of *Arſcot*, who built much in *Brabant*, and (in a merry humour) deſigned in his Will ten Thouſand Gilders *per annum*, to ſupport and alter what he had Built amiſſe.

I muſt alſo adviſe Builders on high Grounds, to cauſe their Surveyors to ſearch for Springs, and ſhun them; which ſerve better to fill up Glaſſes to allay the Vapours of *Gaſcony* Wines, than to make a Pond in a Sellar.

Builders ought alſo to be very curious and carefull in the choice of the place to Build a Seat on, for good Proſpect, well Garniſht with Woods, and the Water at hand, not too near, nor too far from a City or Town.

Item, I muſt wiſh all Princes and Noble Perſons who are reſolved to Build Pallaces and Seats anſwerable to their quality, to imitate

thoſe

those who in the Heathen age were so carefull in the ordering of the Structure of their Stone Images, especially of their *Saturn*, *Jupiter*, *Apollo*, *Mars*, *Neptune*, (and all their Fry of wanton Godesses) as to empannel a Jury of Philosophers, Naturalists, Physiognomists and Anatomists, who were to direct the Sculptors how to Represent those Images. And so I would wish Builders to proceed in the contriving the Models of their intended Fabrick, to wit, to consult (as those of *Amsterdam* did in the making the Model of their Town-House, divers experimented Architects, though they pitcht for the Front on the worst of all.

Item, Before the Workmen, make use of Materials, and not to Build at Randome, as the Custome of too many ill Builders is; And when once the Model is approved,

proved, never to alter, nor to pull down what hath been well begun, nor to hearken to the diverſity of opinions, which have been, and are the cauſes of many Deformities and Extravagancies in Buildings; and eſpecially thoſe who ſeem to have had for Models Bird-Cages, to jump from one Roome into the other by Steps and Treſſels, to cauſe Men and Women to ſtumble.

And the ſides all of Glaſs (like Spectacles) the glaſs Windows of ſmall Payns, with great ſtore of Lead, to draw the more Wind and Moiſture from the open Aire within Doores. As alſo Windowes with ſtore of Iron Caſements, which ruſt, and never ſhut cloſe, notwithſtanding all the various devices of Smiths, to catch Money out of the Builders Purſes, contrary to the

good

good cuſtome in *Italy*, *Spain*, *France*, *Germany*, and the Low-Countreys, which certainly for plurality of Voices ſhould be believed, and followed.

Thoſe Nations cauſe their glaſs Windows to be fitted in woodden Caſements treble riveted, to keep out Wind and Rain; they are lined with wooden Shutters, and have double boarded Shutters without, to reſiſt all the violence of the Weather and Theeves.

Let no man miſtake theſe Windows for wooden Caſements, for ſuch are uſually ſeen here in *England* in old wooden Houſes, the Caſements ſcarce above one Foot and a half high, tottering things; for theſe are ſubſtantially, ſtrongly, and curiouſly made Caſements; nor are the wooden Shutters ſuch Paſt-board-

board-like things, as are generally put on the outside of the Windows on the *London* and Suburbs Houses, but double-Deal, well-riveted Windowes, with substantiall Locks, Bolts, and Hinges, and a double Iron Bar, with a Bolt fixt in the middle of them both.

Nor do good Builders affect partitions of Lime and Hair in their Houses, nor any of their Bricks to be daubed over with finishing Morter.

The *Romanes* are very curious in the tempering their Morter, and in the laying it as thin as possibly they can, to prevent the sinking and bending of their Walls, which the laying of the Morter too thick doth cause; and experience sheweth, that when some Walls are taken down in *England*, half of the substance

ſubſtance is Sand and Duſt.

The *Romanes* (as likewiſe the *Grecians* before them) did not make uſe of their Lime at the ſame time it was ſlakt, but for ſix Moneths time ſuffered to putrifie, and ſo putrified compoſed a Seiment, which joyned with Stone (or Brick) made an inſeparable union, and ſuch ſtrong work as I have ſeen Iron-Tools break on the old Morter of the *Amphitheaters* at *Verona* and *Rome*.

Their manner of preparing Lime is to lay it in Ciſternes the one higher than the other, that the Water (after it hath been ſo ſtirred as that it is well mixt and throughly liquid) may drayn from one Ciſtern to the other, and after ſix Moneths time (the Lime having evacuated its putrefaction) remains

mains purified, and then they mix two parts of Lime with one part of Sand, and makes that strong and pure Morter, which if practiſed in *England* would make a wondrous ſtrong Union, eſpecially if the Clay-makers did beat the Clay as it ought to be, the Engliſh Clay being better than the Italian, nay the beſt in the world.

They are very carefull in the making large and deep Foundations, and to let the Walls raiſed on the Foundations reſt and ſettle a good while before they proceed to the ſecond Story.

Some of our Carpenters have learned to lay Boards looſe for a time, the *Italians* and other Nations are not ſparing therein, they nayl them as if for good and all, but rip or take them up again, to fit them for the ſecond time.

As I said before, no Building is begun before a mature Resolve on a compleat finisht Modell of the entire design: the Builder having made choice of his Surveyor, and committed to him all the care and guidance of the work, never changeth on the various opinions of other men, for they are unlimited, because every mans conceits are answerable to their profession, and particular occasion.

A Soveraign or any other Landlord, is then guided by naturall Principles, as well as by his own Resolve, taken on a long considered Modell, because they know (by experience) how suddain changes are able to cause monstrous effects.

They know that a well-experienced Surveyor must not be disturbed in his task, and undertaking,

dertaking, but as the Silk Worm and the Soul of Man, the first in his Husk, the second in the Womb, wherein both the one and the other (by the powers of the great Architect and Director of all things) works out his own compleat Fabrick, if not interrupted; but if interrupted by any outward accident, it happens that those passions become the originall causes of exorbitant Features and Forms. An *Item* for all Builders to suffer a good Architect quietly to pursue his task, if he understands it.

It hath been observed among the French (a Nation as much addicted to changes as any) that when the charge of an undertaking hath been committed to many, it caused but confusion, and therefore its a

ſaying among them, *Trop de Cuiſiniers gattent le pottage*, Too many Cooks ſpoils the Broth.

I ſhall not ſpend time, and tranſgreſs on the Readers patience, concerning the making of Clay, and burning of Bricks, only ſay, that it imports much the Clay ſhould be well wrought, before it be put in the Mould: experience hath alſo taught Brick-makers to have them of ſuch a length, thickneſs and wideneſs, that four of them (together with the Morter thereunto belonging) may raiſe a Foot.

As for Free-ſtone, *Portland* Stone works well, and makes a good union with Bricks, yet cannot be compared with Marble, nor to the Blewiſh Stone of the Quarries of *Liege* and *Namur*. But 'tis alſo certain, that this Climat makes Marble it ſelf to Moulder very much;

much; as for example, the *Cain* and *Abel* in *York*-Houſe Garden, which did not Moulder when it ſtood in that of the Duke of *Larma* at *Valedolid* in *Spain*, the coldneſſe (together with the moiſtneſſe of this Clime) being of a contrary operation to the temper of the Aire in *Italy* and *Spain*. And therefore when Builders ſee their Copings, Water-table, Corniſhes, Railes, and Baliſters to decay, they muſt have patience, ſince there is no Material but is ſubject thereunto, and that Railes and Baliſters (either on the top of the Walls of a Frontiſpiece, or in Belconies) though never ſo well Painted in Oyle, and of the beſt ſeaſoned Timber,) but muſt be renewed at fourty or fifty years end.

Builders ought to calculate the Charges of their deſigned Building, and eſpecially with what

Summe of Money they are willing to part, and yet remember to imitate some Philosophical Humorist, who resolves to venture on a pretty thing called a Handsome Lady, without which their Fate seems to tell them they cannot live, and therefore makes an account beforehand that all things will not precisely answer his expectation. But on the contrary, the Lady instead of being a good Housewife, (and an assistant) proves expensive, and an impediment. And if it prove otherwise, he will be a great gayner by the bargain; for let Builders put their design to Master-Workmen by the Great, or have it Wrought by the Day, either the Workmen will over-reach themselves, or the Builder will be over-reached.

Charity to the one, and respect to the other, moves me to keep the

the reſt in my Pen, yet ſhall never be backward to inform either of them in the ear what may be the beſt for them to chooſe.

But I muſt freely adviſe all Builders in general, never to begin to Build on a Ground before it be Purchaſed, as the late Duke of *Buckingham* did at *York*-Houſe, where there hath been much daubing and breaking through old rotten decayed Walls, firſt to make a Ladies Cloſet on the corner of a Wall where a Butteryes ſtood, and which was taken away for the Cloſet, intended only at firſt for a Cloſet of eaſe, and to ſerve untill the Archbiſhop of *York* could be perſwaded to accept as good a Seat as that was, in liew of the ſame, which could not be ſo ſoon compaſſed, as the Duke of *Buckingham* had occaſion to make uſe of Rooms, to entertain (accord-

ing to the Dignity of a prime Minister of State) forreign Princes and Embassadors; so as on a suddain, all the Butteriſes that upheld that rotten Wall were thrown down, the Seelings of Roomes supported with Iron-bolts, Belconies clapt up in the old Wall, daubed over with finishing Morter, and all this (as a Toadestoole groweth in a night) to serve untill a Model for a Solid Building (to stand even with the Street) were made, and to be Built of such Stone as the Portico or Water-Gate at the River side is; and this was done on a Mooriſh Ground, whereon no New Building could stand any time without Proppings, which was contrary to the main Principle of good Building.

I must proceed and conclude with my humble respects concerning Palaces of Sovereigne Princes,

which

which must differ as much from other Buildings, as their quality and condition from that of their Subjects.

And in the first place, as *Solidity* must be the first Principle in all good Building, so much more ought it to be observed in that of Sovereigns, unto whom the whole world hath access.

And as there must be spacious Ground before their Palaces, their Inner-Court ample, the Offices for their Retinue large and commodious, and so placed as they may neither be an annoyance nor of ill aspect.

The first Stories ought rather to be vaulted than boarded, to prevent such an accident as happened to *Lewis* 13th French King, (and his Queen at a Ball,) when the Floore of the Roome (with all the Company) fell down; the

King

King and Queen only remaining (by a ſpecial Providence) on the Hearth of the Chimney, ſetting under the Cloath of State.

And as there is a neceſſary Magnificence to be expreſt on the Front and inſide of Princely Buildings, anſwerable to their greatneſs; ſo is it abſolutely neceſſary, that the Architect be poſſeſt with a Soul as great as the Player in the French Play, called the *Virtuoſo*, where he perſwades himſelf to be *Alexander*, and governs his Motions accordingly. And the Ilines and Strokes of the Architect muſt be *Alexander*-like: his Figures and Statues *Coloſſes*, his *Pyramidis* like thoſe of *Ægypt*, and the Vaults like that Rock wherein *Alexander* and *Darius* wraſtle for Maſtery in a Valley in *Perſia*, between *Babylon* and *Eſpahan*, at a place called *Carimonſhahan*,

ham, where formerly was a great City six English Miles long; in which *Grotto*, the *Alexander*-like mind of the Sculptor, hath Hewn within the Rock, (besides *Alexander* on Horseback, and a number of Huntsmen and Ladies) the aforesaid *Alexander* and *Darius* wrastling to break a Ring between them.

Such a like mind Prince *Thomas* of *Savoy*, (Sonne to the Great *Emanuel* of *Savoy*) infused into his Architect, Sculptor, and Caster in Brass, who he imployed in the Designing and Building a Stable in *Turin*, within all of Marble, the Racks, Manger, and the upright Posts all of Copper, Richly Wrought, Conveyances of Water Pipes. The Manger fourteen Inches wide at the bottom, to contain a Pale for Water on all occasions. The uppermost edge of the Manger

Manger three foote eight Inches high from the Ground, to accuſtome the *Neapolitan* great Saddle-Horſe to raiſe their Neck. The Rack Poles three Inches aſunder and upright, that as the Frenchman ſaith, (*Lapetit vienten mangeant*) the Horſe may feed more chearfully, the Hay and Duſt may not fall on their Heads, as it doth out of a Rack which ſtands ſhelving: the under part of the Manger ought to be made up to keep in their Litters, and no Boxes made there for Dogs, as ſome not curious do, where no Harneſſes, Saddles, Coverings of Horſes, or any other Implements or Tooles, are not to be ſeen about the Poſtern, ſince thoſe things do but impede the Acceſſe of a Cavallier to the Horſes.

The diſpoſing a Stable into a double Range, hath been affected by

by ſome, who would ſee all their Horſes at once.

Others love only a ſingle Range, with a broad Walk, and if they have a great number of Horſes, returne at the end into another Range, if the Ground can afford the ſame, ſo as a Wall makes the Partition between the Horſes.

The Paving of ſuch a Stable is very neat, being of white or yellow (twice burnt) *Flanders* Bricks, in *Dutch* called *Clinkart*, farre beyond Planking of Stables, for divers Reaſons. The Paviors (after the Bricks are laid) throw ſharp Sand over them, and twice a day they are Watered with a Gardeners Watering-Pot, and Swept with a Broom, which the Grooms are to continue ſometimes, becauſe the Sand gets between the Joynts, and makes the Paving very cloſe and firm. The Pave-

ment

ment at the Foot of the Manger, muſt be raiſed at the leaſt ſix Inches higher, than at the Gutter where the Poſts are placed, which ought to be five Foot and an half diſtant one from the other, which Ground ſo Paved is of double uſe, firſt, that the higher a Houſe ſtands towards the Manger, the better ſight it is, and eſpecially when the Lights of the Stable ſtrikes on the Horſe their backs, which is the better Light.

Secondly, That a Horſe its uſual ſtanding place being ſo much ſhelving accuſtomes the Horſe (repoſing more on his hinder Feet than on the foremoſt) to be more light and nimble in his Gate and Pace.

Thirdly, That his Stall doth not remain under him, and eſpecially when its ſtanding hath eight foot in length from the Manger to the Channel,

Channel, which for neatneſs ought to be above Ground, the eight Foote in length, being at full the ſpace which the Horſe doth poſſeſs when in the night time he lyeth ſtretcht on his Litter.

I muſt not omit by way of Queries, to Write ſomewhat concerning the Kitchin of a Princely Pallace, *viz.* whether there ſhould not be as much curioſity, if not more in the Kitchin than in the Stable; ſince the Meat prepared in a Kitchin, ought to be Dreſt with all Neatneſs, and preferred before a fine Lace about the Maſter Cooks Towel: Neither are the Veſſels of Silver but in reference to the Neatneſs which ought to be obſerved in all Cookery. The French-Mans Glaſſe is wrenched as often as he Drinks, and why ſhould not Cooks be more Curious and Neat in their

Kitchins,

Kitchins, than Grooms in their Stables? And as a Stable can have conveyances for the Horſes Water, ſo may Kitchins for Slabbering, for Guts of Fowls and Deer, Coles, Aſhes, and whatſoever elſe can cauſe Dirt and Naſtineſs, and be freed from the annoyance of Smoak, which many ill-placed Doors cauſe; nor ought the Kitchin or other Offices and Selleridge, (as in ſome Palaces in *France*) to be ſo placed as they may prove prejudiciall to the Court; and if they are underneath a Palace they ought to be vaulted.

I muſt not forget that the Roof of a Palace ſhould be covered either with Lead or blew Slates.

The *Pantheon* at *Rome* was covered with Braſs, which a Pope melted to caſt Canons, no ſuch as only eat, drink and ſing.

No curious eye can well indure thoſe

those Barn-like Roofs of many Noble Persons Palaces, covered with red Tiles, which break and rot away, and then the Roof being mended and patcht, seems to be a Beggars Mantel, which I would not have the Nobles and Courtiers to be. See the Roofs of *Lester*, *Newport*, *Southampton*, and such like their Palaces, whether they do not look as Barns for Hay, and not Pybald, by their patched Tiles?

As for the main bulk of Palaces, its true some have a greatness in plainness, as that of *Farners* in *Rome*, whereof *Michael Angelo* made the *Architrave*, *Frize* and *Cornish*.

And as for Bigness and Solidity, that of St *Jeronimo*, and *Escuriall* in *Spain*; for Ornament, *Munikch* in *Bavaria*; the *Louver* at *Paris* for Vastness, Situation and Ornament, by the imboss'd Imagery on the

Frontiſpiece, variety of Orders of Colombs, with the delight of the annexed Tuilleries, wherein as eſpecially in that of the Palace of the Duke of *Orleance*, but above all in the Cardinals their *Vignas* in *Rome*, is obſerved the form of a true Princely Garden, conſiſting not only in much Air, great plots of Graſs, low Borders, large Gravell-Walks, but for cloſe Walks, Fountains, Groves, and Statuaes, to make good the Italian ſaying, *Per variar natura é bella.* And as for the imboſſed carved Imagery on the Frontiſpiece of a Palace, their Dimenſions muſt be according unto their diſtance from the Ground; which is a main point requiſite to be obſerved alſo in Scheames, wherein divers undertakers commit very great faults, not only by the not reducing whatſoever is repreſented to the true Lines of Perſpective,

ſpective, but alſo by omitting the giving ſuch Proportions to things, as may ſatisfie the ſight of all the Spectators at their ſeverall diſtances; for Excellency doth not conſiſt in vaſtneſs, nor in the quantity of Objects, nor Shapes, nor Colours.

The Sphear in an Angle of a great Chamber in St *Pedro è Vaticano* in *Rome* confirms this truth, and every judicious Eye will be ſatisfied therewith. Seas muſt not only be ſeen to have a naturall motion, but heard to make a noiſe of breaking of their Waves on the ſhoar, and againſt the Rocks. Clouds muſt not only drive, but be tranſparent. Winds, Thunder, Lightning, Rain, Snow, and Hail, muſt be ſo heard, ſeen, and felt, as that Spectators may think thoſe ſights to be naturall operations. The Sun, Moon, and Stars, no Paſt-board devices,

but so represented, as that they may dazle the Eyes of Spectators, And all the Motions of Scenes and Mutations as insensible, and no more to be discovered, than that of the Hand of a Diall.

Neither can all great Rooms of Princely Palaces serve for this use, except they be after the Moddell of such as the Italians have built, as there is a good one at *Florence* in *Italy*, with conveyances for Smoak, and capacities for Ecchoes, which *Inigo Jones* (the late Surveyor) experimentally found at *Whitehall*, and by his built Banquetting House, so as having found his own fault, he was constrained to Build a Woodden House overthwart the Court of *Whitehall*.

The greatness of a Sovereign consists not in the quantity of Stone and Timber heapt together, The Quarries possess more Stone, and the

the Woods more Timber than a Banquet Room. Let any good eye judge, whether it be not true, that the extream height of a Room takes not away the greatness of the company that is in the same, and that all Hangings of Tapistery make no shew at all, unless they reach to a proportionable height of a Room.

Since the greatness of a Nation consists not in a Husk, but in it self, and in its Sovereign, nothing should be suffered to diminish the appearance of that greatness within or without Doores. A Sovereign and his Retinue, in a too vast Roome in height, width and length, doth appear like a company in a Valley near high Mountains. Whenas a body standing on the brow of a Hill, and seen from below, seems to be a kind of *Caïssa*, which argueth that there must be a great discretion used in the making them fit and pleasing.

All

All which I do not Write to undervalue any Modern Works, nor any of the Cavallier-like *Operas*, every good Talent being commendable. As I am confident there are some that live, who will not deny that they have heard the King of blessed Memory, graciously pleased to avouch he had seen in *Anno* 1628, (close to the Gate of *York*-House, in a Roome not above 35. Foot square,) as much as could be represented (as to Sceans) in the great Banquetting Room of *Whitehall*; and that divers judicious persons will not deny, that the excellency of the several Triumphall Arches Erected in the City of *London*, consists not in their Bulk.

The *Grecians* and *Romans* (who have shown their Master-ship in them) did conform them to the respective places.

Things can be too great, as well as

as too little, too massie, and too slender, too gaudy, and too plain; and Colours placed together, which agree not one with the other, as blew and green. God in his Rainbow having shewed us the best way of ordering Colours. Nor is it the quantity of Timber or Stone, that speaks love in an Arch; but rather when it is composed of the hearts of Loyal Subjects, which surpasseth all that can be made.

May therefore the oldest and most tottering House in the Land, breath forth of its Windows what may answer that true love, and in point of good Building, wherewith this Discourse is begun, (next to the giving such a new Form to the Streets of *London* and the Suburbs, as may in a manner equalize those in *Holland* in neatness, if the Inhabitants will but take the right and onely course therein.) May his

Sacred

Sacred Majesty during his long prayed for and wished Raign, see St. *Pauls* Church in that magnificency, as the Metropolitan of the Houses of God, in the chief City of *Albion* justly requires. And his Royal Palace Built, so as to answer the matchlesse greatnesse of him, who all tongues of Loyal Subjects speaks to be *Carolum, Magnum, Secundum Dei gratia*, Angliæ, Scotiæ, Franciæ & Hiberniæ *Regem, Ecclesiæ, Legum, & Libertatis Populi Restauratorem*; Which shall ever be the dutifull Wishes of

Balthazar Gerbier

Douvily Knight.

Printed by *A. M.* and are to be sold by *Richard Lowns* at the White Lion in St *Pauls* Church-yard, *Thomas Heath* at the Globe within *Ludgate*, and *Matthew Collins* at the three Blackbirds in *Canon*-street at St *Nicholas*-lanes end Stationers. 1662.